

OWNER'S MANUAL

OPERATION SPECIFICATIONS



UNIVOX.

**MAXI-KORG K3
SYNTHESIZER**

"KNOW IT ... DON'T BLOW IT!"

READ YOUR OPERATING MANUAL

CONNECTING PROCEDURE

1. Connect AC line cord (found inside recessed compartment on rear of unit, Figure #1) to 117VAC, 50/60 Hz. outlet.

2. Output to amplifier (MONO/STEREO) hook-up (found on rear panel of unit).

a) MONO Operation (shown in Figure #2A)—this method will combine both UPPER AND LOWER OUTPUTS. The **MAI-ORG** will still retain its ability of independent operation of each Oscillator, even though the outputs are combined in one amplifier.

b) STEREO Operation (shown in Figure #2B)—this unique output facility can provide the user with many types of wiring methods not commonly known to synthesizers costing four to five times more. Listed below are just a few of the vast possibilities in which your **MAI-ORG** can be utilized. (Refer to STEREO wiring diagram in Figure #2B).

1. Discrete Stereo Operation—as shown in Figure #2B.

2. Two-Channel/Mono Operation—with amplifiers equipped with two or more channels and separate volume and tone controls, to provide additional volume and equalization control over Figure #2A-type wiring.

3. Dual-Amplifier for "Harmonic-Control"—Use Figure #2B wiring, one amp designed for "LEAD" operation, the other for "BASS" reproduction. The total will result in a fantastically wide range playback system ... isolated

3. "Built-In" Accessory Jacks—(found on rear panel) by following the wiring diagrams in Figure #3A and #3B you will be shown how you can couple "external" effects units into upper or lower oscillators.

a) Figure #3A—is for coupling external effect to "upper" oscillator

b) Figure #3B—is for coupling to "lower" oscillator.

c) Both may be used at one time.

4. Install provided music rack as shown in Figure #4.

5. Your new **MAI-ORG** is equipped with "rear-adjustable" legs for tilting, to increase or decrease playing angle.

6. **CAUTION**—Always protect unit from excessive heat/cold temperature conditions, as well as humidity, dust and vibrations. Whenever unit is relocated, it is important that it be permitted a few minutes to acclimate itself to the conditions of the new location, before operation.



Figure 1

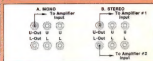


Figure 2

ated from the problems of trying to reproduce both low and high frequency generations through the same system.

4. "Split-Reproducing" Method—Utilizing Figure #2B wiring, one output can go to a conventional type amplifier, the other may be fed to a "rotating-type" playback network.

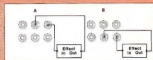


Figure 3



Figure 4

CONTROL FUNCTIONS AND DESCRIPTION

The most important point to remember, when examining "control functions and descriptions", is that your new **UNIVOX MAXI-KORG** Synthesizer is basically TWO SYNTHESIZERS IN ONE!

Each function on the "UPPER" section can be operated completely independent from the "LOWER" section.

When examining control function and use, "draw" an imaginary line across the front panel. By applying this mental picture, you will be able to visualize the total independence of operation that you will have at your command. Also, after reading each control description, spend a few minutes experimenting with controls just described to better understand each function and its potential.



NEUTRAL SETTING



Figure 3

1. Set unit controls as shown in diagram above Figure #5. This control layout will be referred to as "NEUTRAL-SETTING". This procedure will enable you to easily comprehend the pro-

gramming process of your unit by providing a simple unaltered tone on each oscillator for you to clearly **HEAR** the basic modifications your new **UNIVOX MAXI-KORG** can provide.

2. Depress "POWER" On/Off Switch (#1) to "ON" position, indicated by glowing Power indicator (#2) as shown in Figure #6.



Figure 6

3. Now that unit is switched to "ON" position, advance BOTH volume controls (Figure #7) to about #3. If proper "NEUTRAL" setting was made, (Figure #5), both oscillators should sound similar. If they do not, please recheck if unit is set-up according to Figure #5.



Figure 7

4. TUNING ... each oscillator is equipped with "twin-control" tuning; one for "Coarse" adjust, the other for "Fine" adjust (Figure #8). Tuning both oscillators is best accomplished by sliding one volume control (Figure #7) to "0" position, then tuning the oscillator that is in the playing position to the other instrument or instruments, which are being used, such as Piano, Guitar, Organ, etc. At this time the oscillator which was placed at "0" position can be advanced to the already tuned oscillator.



Figure 8

TUNING HINTS ...

- Player can tune one oscillator for standard tuning (A = 440 Hz., or octave equivalent), and the other for adding complementing harmonics, such as parallel thirds, fifths, sevenths, etc.
- Tune one oscillator **slightly** "OFF-PITCH" to add "Thick-ness" to produce tone or "beating effect", which can simulate double-effects playing in unison. This effect is best accomplished by adjusting one oscillator's "FINE-TUNE" control.
- Transposing can also be accomplished by tuning instrument in the "key" in which you wish to utilize.
- Both "Coarse" tuning controls are equipped with a "center-notch" indentation to provide "rapid-return" tuning.

5. TRAVELER HI/LO PASS FILTERS ... VCF (Figure #9)







One of the most important "character" forming groups of any synthesizer is the VCF. Your new **SYNTH. MAJ-1000** is equipped with TWO VCF groups. Each consists of THREE significant parts:

1. One "HIGH-PASS" Slide Filter, (upper slide).
2. One "LOW-PASS" Slide Filter, (lower slide).
3. One "Three-position" High Frequency Boost Selector (labeled "Bright").
 - a)  Upper position "Normal"
 - b)  Middle position Extension #1
 - c)  Lower position Extension #2

At this time your unit should be in the tuning "Mode", which you have already prepared. By adjusting each "TRAVELER" group one can program each oscillator for a completely different "Harmonic-Character".

6. EXPAND/VCA GROUPS

Your **SYNTH. MAJ-1000** Figure #10—is equipped with TWO Expand/VCA groups. Each group consists of the following controls and their function:

- a) **Expand**—this control is a sub-division of the Traveler/Filter group, and when used in conjunction with the "Bright" control and ATTACK/SLOW Slide control, it will create a vast number of useful effects, such as Brass tones, bubbling effect, reverse note attack, etc. The "Expand" control has three positions:
 1.  EXPAND = Off
 2.  EXPAND = Partial Effect
 3.  EXPAND = Full Effect
- b) **ATTACK/SLOW SLIDE**—This control can vary the beginning of your effect from a fast attack to a slow attack.
- c) **PERCUSSION/SINGING SLIDE**—This slide controls the "cut-off" rate of the effect when key is in the depressed position.
- d) **SHORT/LONG SELECTOR**—this is a sub-division of the Attack Percussion Slides and Sustain.
 - a.  = Normal
 - b.  = Short
 - c.  = Long

8. MODE—Figure #12—when used in conjunction with the VCF (Figure #9) provides the user endless control over the individual formation of tone, harmonics and tonal character. This rotary control provides Six (6) positions of effect:



- a)  —Renders an overall soft or muted response.
- b)  —Provides excellent reed timbre, woodwind tone, etc.
- c)  —One of the most used wave forms, due to its harmonic richness. Used for brass, string, and many modern generations employed in today's music.
- d)  —Generally used for "Hollow" produced tones; oboes, bowed strings, bassoon, etc.
- e) **CHORUS**—provides phasing effect to simulate rotary effect. Speed is adjusted by **VIBRATO SPEED SLIDE** (Figure #14).
- f) **WHITE/PINK NOISE**—Utilize for effects such as rain, wind, thunder, trains, jet plane, etc. Noise position can be affected by VCF (Figure #9) which provides the user with many different interpretations of noise generations.



Figure 9

NOTE:

Due to the reproduction range of most amplifier/speaker combinations, volume levels of each oscillator may need readjusting after individual adjustments of TRAVELER Filters are made.



Figure 10



Figure 11

7. OCTAVE Selectors

each oscillator is provided with a rotary-type control, which can select one of Six (6) playing ranges (84, 32, 16, 8, 4, 2), which extends your 44 note keyboard into 264 note playing range!

- e) **HOLD/SUSTAIN Selector**—provides three distinct playing modes:




1.  = Normal—for normal keyboard operation.
2.  = Hold—When Percussion/Singing Slide is on "8" the unit will maintain last key depressed.
3.  = Sustain—will allow tone to sustain when key is released. Length of sustain is governed by Percussion/Singing Slide and Short/Long selector switch.



Figure 12

9. MIXER/RING Modulator

 provides an extra "saw-tooth" waveform to be added, in five (5) different octaves, to the existing setting of each oscillator—plus a ring-modulation position which can also be added if desired. The mixer is a two-control system—one control is to select additional effect, the other is for blending into original tone (Figure #13).

Figure 13



Figure 14



Figure 15

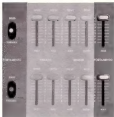


Figure 16

10. MODIFIER GROUP—

A. Vibrato (Figure # 14)—provides three (3) position selector "OFF", "Constant" vibrato, "Delay" vibrato. Also, incorporates Speed and Intensity slide controls.

B. Bender (Figure # 15)—causes a **one octave** shift UP or DOWN (controlled by selector switch) which the "DELAY" Slide can adjust the time interval at which the shift occurs and the "BEND" Slide will adjust the **rate** of shift.

C. Portamento (Figure # 16)—produces a glide or scanning effect from one note to the next. The selector provides three (3) positions: Off, Fixed (a very slow rate of glide), and Variable—this position can allow the user many different "rates" of glide by adjusting the "Portamento Rate Slide" control.

11. REPEAT/LFO

(Figure # 17)—This effect is used for creating simulations of growl, flutter, trill, pulsing, sequencing, etc. This modifier consists of three (3) significant controls:



Figure 17

a) "REPEAT MODE" Selector/6 Positions—

1. OFF
2. A—repeat "Upper" oscillator only.
3. B—repeat "Lower" oscillator only.
4. C—repeat both oscillators at **same** interval.
5. D—repeat both oscillators of **different** intervals; interval adjusted by slide marked .
6. E—Pulses "Upper" oscillator then "Lower" oscillator, but only one pulse per key activated.

NOTE: Repeat will function properly **only** when ATTACK/PERCUSSION SLIDES are near "0" position, Figure # 10.



Figure 18

12. KEY TRANSPOSE—allows the user to alter keyboard switching sequence, when playing "two-key" structures.

a) = A + C—when one key is played both oscillators will be heard.

b) = B + C—when one key is played only the "UPPER" oscillator is heard. All keys to the

to the "LEFT" of this note, will play the "LOWER" oscillator.

c) = A + D—when one key is played only the "LOWER" oscillator is heard. All keys to the "RIGHT" of this note will play the "UPPER" oscillator.

d) = B + D—Will only function when two keys are played AT ONE TIME. Keys to the **right** will affect "UPPER" oscillator, and keys to the **left** will affect "LOWER" oscillator.

Now that you are familiar with the control functions of your new **MYTE. MATI-ORG** Synthesizer, you may refer to the enclosed PREPARED PROGRAMS booklet which will place you at the beginning of the road to a new, creative world of Synthesizer Musical Interpretations.

Along the path of understanding the prepared programs, you will discover many unusual and creative effects of your own. We have also enclosed a blank "PREPARED PROGRAMS" booklet for you to record new and individual creations.

UNIVOX. MAXI-KORG

PREVENTIVE MAINTENANCE CHECK LIST

1. Keep unit free from excessive dust by covering, when not in use.
2. When cleaning unit, a clean, dust-free cloth should be utilized. At NO time should a "spray-cleaner" be sprayed directly onto unit. It is advisable to use a damp, dust-free cloth to clean the exterior of your unit.
3. Be certain that power switch is turned OFF, whenever plugging in or unplugging the AC connector cord.
4. If fuse should need replacing, make sure that you replace with **identical** value.
5. Protect the unit from excessive heat, humidity, dust and vibrations.

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